The Cleveland Museum of Art

Press Release

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PHOTOGRAPHERS SALLY MANN AND DUANE MICHALS EACH TO GIVE FREE LECTURE AT THE CLEVELAND MUSEUM OF ART

(Cleveland, Ohio) Two acclaimed photographers whose work is in **Legacy of Light: Master Photographs from The Cleveland Museum of Art** will visit the museum in January to lecture about their photography. Sally Mann will appear in Gartner Auditorium on Sunday, January 12, at 3:30 pm, and Duane Michals will be at the museum on Sunday, January 19 for a 3:00 pm talk in the lecture hall. Admission to both lectures is free.

Sally Mann's often controversial work examines her own family, striking an uneasy balance between familial intimacy and artistic objectivity. Her work in **Legacy of Light** is a large black-and-white print from 1990 titled *The Black Eye.* It is a portrait of one of her daughters, seated in a wingback chair; under her right eye is a dark, puffy shadow. The powerful image begs many questions, among them "Is it a real black eye?," "If so, how did she get the black eye?," and "Why did her mother photograph her black eye?" These are the sorts of unsettling questions raised by Sally Mann's challenging, beautiful photography.

During the 1960s, Duane Michals was a pioneer of narrative photography. More often than not in such sequences of images, the story told is a witty and ambiguous one, deliberately straddling the line between artifice and reality. The six-image 1968 work that is in **Legacy of Light**, *Paradise Regained,* exemplifies his irreverent style, playing off the connotations of "Paradise Lost" and skewering the materialism of contemporary life. He has continued to work in a narrative vein in the decades since he made *Paradise Regained,* publishing numerous books of photographs and exhibiting his work internationally.

The last of four exhibitions presented by the CMA in honor of Cleveland's bicentennial, **Legacy of Light** is sponsored by Centerior Energy Corporation with additional support from The Cleveland Foundation. Promotional support is provided by Q104 and the *Free Times.*

(over for artists' biographies)

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About the photographers

(excerpted from the upcoming catalogue of the museum's photography collection)

Sally Mann
American, b. 1951

Explorations of childhood, adolescence, and puberty characterize the imagery of Sally Mann (born Sally Munger), who first came to public attention for her series on pre-teenage girls, published in 1988 as *At Twelve: Portraits of Young Women.* Since 1984 her images have focused on family scenes centered around her three children, Emmet, Jessie, and Virginia. Working in black and white with a large-format view camera, Mann is both documentarian and storyteller, chronicling her children's physical and emotional maturity as she photographs their everyday mishaps and playtime adventures. The children often appear nude, without modesty, and the candor of her subjects has sparked controversy over the photographs as part of the public domain and over issues of childhood sexuality and freedom. It has also raised debates about Mann herself, as she moves between roles as artist and mother.

Mann studied English and creative writing at Hollins College in Virginia (B.A., 1974; M.A., 1975). She took photography courses at Praestegaard Film School (1971), the Aegean School of Fine Arts (1972), Apeiron (1973), and the Ansel Adams Yosemite Workshop (1973). Among her awards are fellowships from the National Endowment for the Humanities (1973, 1976), the Friends of Photography (1974), the Virginia Museum of Fine Arts (1982), the National Endowment for the Arts (1982, 1988, 1992), the John Simon Guggenheim Memorial Foundation (1987), the Southeastern Center for Contemporary Art (1989), and Artists in the Visual Arts (1989). Her publications include *Second Sight: The Photographs of Sally Mann* (1983), *Immediate Family* (1992), and *Halloween* (1993). Mann has shown in one-person exhibitions at the Southeastern Center of Contemporary Art, Winston-Salem (1988), the Museum of Photographic Art, San Diego (1989), and the Cleveland Center for Contemporary Art (1990). In 1994 the Museum of Contemporary Photography, Chicago, organized a traveling exhibition titled *Still Time.* Mann lives in her native Lexington, Virginia.

Duane Michals
American, b. 1932

Although believing reality to be invisible, Duane Michals has used his camera to give photographic credulity to myths, fantasy, spirits, and dreams. His innovative narrative sequences question nothing less than the nature of truth.

Michals (born in McKeesport, Pennsylvania) studied at the University of Denver (B.A., 1953) and Parsons School of Design in New York (1956–57). Self-taught as a photographer, he made his first portraits in 1958 while on a trip to Russia and established himself commercially upon returning to New York City. He has continued to maintain an active commercial freelance career, completing assignments for *Vogue, Esquire, Mademoiselle, Horizon,* and *Scientific American* magazines. In 1964 Michals began making personal images; his earliest scenes included empty cafes, buses, stores, and laundromats. Two years later, he started his first sequence.

Influenced by surrealist painters such as Rene Magritte and Giorgio de Chirico, Michals addresses sexuality, death, and spirituality in open-ended narratives, relying on the artifice of drama to straddle the line between fact and fiction. Devices such as multiple exposures and blurred focus add to his witty questioning of photographic veracity. In 1971 he began to accompany his sequences with handwritten texts, presenting series geared to the book form. Michals's major publications include *Sequences* (1970), *The Journey of the Spirit after Death* (1971), *Things Are Queer* (1973), *Chance Meeting* (1973), *Paradise Regained* (1973), *Take One and See Mount Fujiyama and Other Stories* (1976), *Real Dreams* (1977), *Homage to Cavafy: Ten Poems by Constantine Cavafy/Ten Photographs by Duane Michals* (1978), and *Upside Down, Inside Out and Backwards* (1993). His work has been shown internationally, with one-person exhibitions at the Museum of Modern Art, New York (1970), the Museum für Kunst und Gewerbe, Hamburg (1989, European tour), and the Museum of Photographic Arts, San Diego (1990, national tour).

Michals has received a New York Creative Artists Public Service Grant (1975), fellowships from the National Endowment for the Arts (1976) and the Pennsylvania Council of the Arts (1978), the Medaille de Vermeil de la Ville de Paris (1982), the International Center of Photography Infinity Award for Art (1991), an Honorary Fellowship from the Royal Photographic Society, Bath (1992), the Century Award from the Museum of Photographic Arts, San Diego (1993), and a gold medal for photography from the National Arts Club, New York (1994). He taught as the Meadows Distinguished Visiting Professor at Southern Methodist University (1989) and received an honorary doctorate of fine arts from the Art Institute of Boston (1993). Michals lives in New York.

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